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**AN ANALYSIS OF SMARTPHONE COMMERCIALS:
MULTIMODALITY AND FRAMES**

Master's Thesis

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ABSTRACT

The goal of this paper is to present the cultural model linked to smartphones (and its users) created in video advertisement. The first part of the paper consists of a theoretical introduction presenting major linguistic terms important for our research as well as a short introduction to advertising. For the research, we have chosen twelve smartphone commercials (from seven smartphone brands) featured on YouTube and launched between the years 2010 and 2016. We will be analyzing how the cultural model is constructed through video advertisement using different modes. We will be analyzing which techniques the commercials use in promoting their product and to what extent the viewer is informed about the product and other products advertised together with the targeted one. We wish to know who the mobile phone companies' targeted audience is and what persuasion techniques they prefer in advertising. When promoting the product or the brand, the commercials emphasize one or more key features. We will be analyzing the following elements: accessibility, innovation, lifestyle and information. We will discuss product placement, reference and the power of endorsement. This paper shows how commercials make use of conceptual metaphor, metonymy, conceptual integration and multimodality.

key words: smartphone, advertisement, celebrities, endorsement, linguistics, multimodality, blend, metaphor

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INTRODUCTION

(Actor) Jason Statham clicks a new battery into his smartphone. Another Jason Statham, this one a curly-haired hipster, peers over his shoulder, laughs out loud and points at the screen. The first Statham smirks. A balding Statham standing in front of the two sitting Stathams leans over to have a peak as well. A white-haired Statham in a business suit also moves in, shoving the balding Statham aside. Balding Statham shoves back. Using their umbrellas as swords, these two Stathams fight their way out of the train and onto the platform. Other Stathams move out of the way. Another Statham clicks an audio attachment into his phone and pauses the music. The camera shifts its focus back to the two fighting Stathams, who are now exiting the subway, climbing the staircase and emerging onto the streets of the city, all the while fighting. At the top of the stairs a pregnant Statham instinctively protects her belly with her hands while a baby Statham in the stroller by her side gets hit with one of the umbrellas. The camera moves through the city, and we see a female Statham sitting in a classy restaurant. She clicks the camera grip into her phone and starts filming a Statham dancing in the streets. Her companion, a blond-haired female Statham, is browsing through the menu. Meanwhile, another Statham in another part of town is busy robbing a bank. He is wearing Jason Statham's face painted on a mask. It is obvious what the creators of the commercial had in mind – everyone in it is Jason Statham.

Even though this is the official commercial for the new LG G5 smartphone, it fails to properly introduce the phone or explain its accessories.¹ We are twenty-two seconds into the commercial and have had four glances of the phone before we can see that it is actually an LG model. So if the commercial's goal is not to clarify what type of phone this is, what is it? Through the whole commercial we see Statham(s) switching different modular accessories and clicking them into the LG and the rest of the time we see him doing crazy stunts such as catching on fire while riding a motorcycle or balancing astride bulls (during a running-of-the-bulls festival) with a pair of fire extinguishers and extinguishing the previously mentioned Statham. All the while, Ievan Polkka is playing in the background.

So, if the commercial's main focus is not on the phone but on the action star in it, what is the purpose of the commercial? Should a smartphone commercial not tell us about the

¹ The LG G5 smartphone's accessories include a swappable battery, a camera grip, a VR headset, a VR camera, a high-res audio attachment and a rolling robot.

phone's excellent camera, great battery life, durable and/or water-resistant case, the capacity of its internal memory and other storage? Because, these are things people look for in a great phone. Those users who do not care about these things might care about the interface and platform, and some users might not care at all what the phone offers or looks like and only be interested in its price and whether it is affordable.

So who is the commercial's targeted audience? In a minute- or three-minute-long commercial, what does the commercial actually focus on presenting to its audience? In what way is it trying to persuade its audience to buy the product? And how large a part does linguistics have in this kind of advertisement?

In order to answer these questions, we will be conducting a cognitive linguistic analysis of smartphone culture presented in video advertisement. More specifically, we will be analyzing smartphone commercials to get a better idea of the cultural model of smartphones presented and advertised in these commercials. The paper starts with a theoretical background of cognitive linguistics, followed by a short introduction to advertising. The second part of the paper starts with a short paragraph explaining the methodology of the study, followed by a qualitative analysis of twelve selected smartphone commercials. The presentation of results follows in Section 5 (*Discussion*). Section 6 is the conclusion.

THEORETICAL BACKGROUND

Cognitive Linguistics refers to the branch of linguistics that interprets language in terms of concepts which may be universal or specific to a particular culture or tongue. It views knowledge as part of general cognition, and thinking and linguistic behavior as an integral part of cognitive abilities which allow mental processes of reasoning, memory, attention and learning. (Ibarretxe-Antuñano, 2004: 3). It emerged largely through the work of George Lakoff (one of the founders of Generative Semantics) and Ronald Langacker (Cognitive Grammar and conceptualization research) in the late seventies and early eighties. In Cognitive Linguistics, language is understood as a product of general cognitive abilities. Our cognitive abilities integrate raw perceptual input (information) into a coherent, well-defined mental image. Language is symbolic; it is based on the association between semantic representation and phonological representation. This means that we encode meaning by using linguistic symbols, which we use to externalize our thoughts, to refer to a mental representation of our reality – a projection – as constructed by our mind. This construct is subjective since it is mediated by our unique perceptual and conceptual systems (Evans & Green, 2006: 7). For cognitive linguists, language is motivated and grounded (more or less directly) in experience (bodily, physical, social and cultural) (Ibarretxe-Antuñano, 2004: 7) and is a limiting system for the expression of thought. After all, there is a finite number of words with a delimited set of conventional meanings. Thus, language encodes only rudimentary instructions for the conceptual system to access, and (by assembling them together) in turn, our mind creates rich and elaborate ideas.

The way humans reason and what we can experience as meaningful are based on structures of imagination that make our experience what it is. The basic premise of Conceptual Metaphor Theory is that thought itself is fundamentally metaphorical in nature. Metaphor as such is not simply a matter of language; it reflects “deep” correspondence in the way our conceptual system is organized. In their book, Vyvyan Evans and Melanie Green explain the conceptual nature of metaphor with an example of a diagram which reflects the conceptual metaphor *Social institutions are hierarchical structures*.

For example, the organisation of a business institution is often represented in terms of a diagram that represents a hierarchical structure, in which the CEO is at the highest point and other officers and personnel of the company are placed at lower points; relative positions upwards on the vertical axis correspond to relative increases in importance or influence. This

type of diagram reflects the conceptual metaphor SOCIAL INSTITUTIONS ARE HIERARCHICAL STRUCTURES (Evans & Green, 2006: 303).

Conceptual metaphor is unidirectional in the sense that metaphors can only map structure from a source domain to a target domain and not vice versa. Evans and Green explain this further with the example *Love is a journey* – while we conceptualize *love* in terms of *journeys*, we cannot conventionally structure *journeys* in terms of *love* since travelers are not conventionally described as “lovers” nor are car crashes described as “heartbreaks” and so on. The most common source domains for metaphorical mappings include those relating to the human body, animals, plants, food and forces; the most common target domains include conceptual categories such as emotion, morality, thought, human relationship and time. (Evans & Green, 2006: 296-297).

Cognitive Semantics treats meaning construction as a process that is fundamentally conceptual in nature. This would mean that sentences work as ‘partial instructions’ for the construction of complex temporary conceptual domains (called mental spaces), assembled as a result of ongoing discourse. These domains are linked to one another in various ways which allows the speaker to “link back” to earlier constructed mental spaces in the ongoing linguistic exchange. Thus, meaning arises from a dynamic process of meaning construction, which we call *conceptualization*. Conceptual Blending Theory, also known as Conceptual Integration, derives from Fauconnier’s (1994) Mental Space Theory (Berberović and Delibegović Džanić, 2014: 2). The crucial insight Blending Theory gives us is that meaning construction typically involves the integration of a structure that gives rise to more than the sum of its parts.

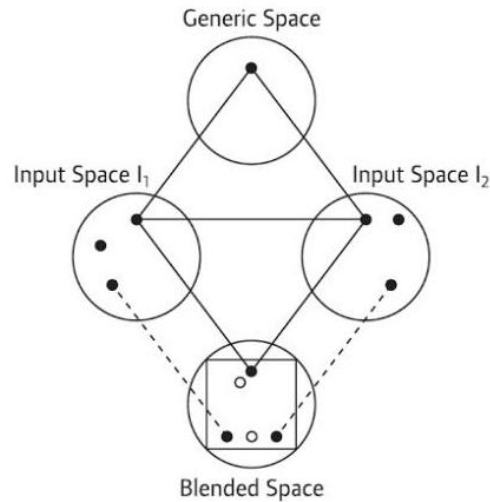


Figure 1 Conceptual Integration Theory (adapted from Fauconnier and Turner, 2002: 46²)

In Figure 1, the first input space is the target and the second input space is the source domain. The features the two input spaces have in common are represented in the so-called “generic space”. These aligned features enable the two input spaces to be considered similar. Since the input spaces are non-identical in at least some respects, they can also impart features to the blended space that are not shared by the other input space. The resulting whole is more than a sum of parts. The blended space represents the *ad hoc* combining of pertinent properties from the two input spaces into a new whole. The black dots represent properties while the uninterrupted lines represent a property shared across input spaces. The property is shared so it also occurs in the generic space and the same property is also retained in the blend. The interrupted lines indicate properties uniquely imparted to the blend by each of the input spaces. The square contains the pertinent properties in the blend. The unconnected dots are properties irrelevant for the blend. The open dots are properties born thanks to the combining of the input spaces (Jones, 2014: 117).

The most common example found in books when discussing Conceptual Metaphor Theory in conjunction with Conceptual Integration Theory is THE SURGEON IS A BUTCHER. Elements in one input space are mapped to their counterparts in another input space, for example, the surgeon’s scalpel is mapped to the butcher’s cleaver, the patient is mapped to the dead animal, the operation is mapped to the slaughter, the operating room is

² Jones, 2014: 117. Accessed on January 14, 2017

(https://books.google.hr/books?hl=hr&lr=&id=RIHJAwAAQBAJ&oi=fnd&pg=PP1&dq=discourse+and+creativity&ots=-2McN22cEP&sig=w_LDxJoiEqoeaHHreKDevxqHjw8&redir_esc=y#v=onepage&q&f=false).

mapped with a slaughterhouse and so forth. The elements from the input spaces are selectively projected into a blend space which is able to contain emergent structures created by pattern completion or elaboration (Davis, 2012: 2 – 3). Even though the metaphor might seem explainable in terms of direct projection from the source domain to the target domain, guided by the series of fixed counterpart mappings (pre-existing knowledge structures), Conceptual Metaphor Theory cannot by itself explain the emergence of new meaning as a consequence of this mapping operation and that is: the surgeon's incompetence. How does the negative assessment of incompetence in the sentence "The surgeon is a butcher." arise from conceptualizing one highly skilled professional in terms of another? This example points to the fact that meaning construction cannot rely solely upon "simple" conceptual projection processes like structuring one conceptual region in terms of another, as in the case of conceptual metaphors, or establishing connectors between counterparts in mental spaces. In the example, the negative assessment appears to be the driving force behind describing a surgeon as a butcher, yet this negative evaluation seems to be contained in neither of the input domains associated with the metaphor (*ibid.*).

Blending Theory accounts for the emergence of meanings like these by adopting the view that meaning is more than the sum of its component parts. Recent research has given rise to the view that conceptual blending is central to human thought and imagination and that evidence for this can be found not only in language but also in art, religious thought and practice, science endeavor and also in a wide range of other areas of human activity. (Evans & Green, 2006: 401).

When metaphor is not only considered verbally or pictorially but also multimodally, recognition and processing of the metaphor necessarily draws on more than one mode of information expression in order to construct the source of the target of the metaphor (Bateman, 2014: 182). Multimedia combines language with visual images, animations, video and audio (music, speech, sound effects) but it can also use gesture, space (and time). Multimedia is becoming a dominant form of communication in our society, influencing how we think and what we believe (Baldry and Thibault, 2010: xiii) and because of its power of persuasion it is becoming a dominant form in advertisement. It is because multimodal transcription can capture activities, people, objects and circumstances in such a way that the

commercial's message can be reconstructed in terms of individual phases,³ subphases and shots it is made up of (Baldy and Thibault, 2010: 49). Multimodal texts are composite products of the combined effects of all resources that are used to create and interpret them (Baldy and Thibault, 2010: 18) so no resource functions alone (but they can be articulated into various levels of textual organization). The combination of resources is sometimes considered in terms of *meaning multiplication*,⁴ which carries the idea that, under the right conditions, the value of different modes of meaning combined together can be worth more than the information that we might get from the same modes individually. (Bateman, 2014: 6)

Roland Barthes argued that, in order to deal with everyday artifacts such as advertisement (and photographs, film, clothes, food, etc.), it would be necessary to escape from many restrictions inherent in the traditional view of linguistics (descended from de Saussure) and develop a “second linguistics” concerned with discourse instead of “words” and “grammar”. Barthes developed his account on the basis of detailed analyses of advertisements and news photography. He found it significant that text and image do not commonly co-occur but that together they co-determine the meanings of the whole (the classic illustration of meaning multiplication). He proposed that such artifacts necessarily contained three distinct “messages”: a *linguistic* message, a *coded iconic* message, and an *uncoded iconic* message (Bateman, 2014:30). The linguistic message includes any words or other linguistic material that might appear. In commercials, they might be limited to the brand name of the product or an advertising slogan. The uncoded message takes up the task of describing or accounting for what the image “actually shows”. Barthes defines further meanings as connotations, which can also be read from the advertisement but are by no means direct. These are the non-literal kinds of meaning Barthes considered as “coded”. Of course, in order to interpret utterances in the way they were intended to be, the recipient must know the “frame” he or she is operating in and whether the activity they are engaged in is joking, imitating, chatting, lecturing, scolding, or performing a play, etc (Tannen, 1993: 18). The notion of *frame* is understood as a

³ *Phases* are the basic strategic meaning-making units in a film text.

⁴ The metaphor *meaning multiplication* was promoted by socio-functional semiotician Jay Lemke (Lemke, 1998).

culturally determined, familiar activity. Fillmore uses this term for any system of linguistic choices that can get associated with prototypical instances of scenes (Tannen, 1993: 20).⁵

⁵ According to Fillmore, a *scene* is any kind of coherent segment of human beliefs, actions, experiences or imagining (Tannen, 1993: 20).

ADVERTISING

Advertising is defined as the techniques and practices used to bring products, services, opinions, or causes to public notice for the purpose of persuading the public to respond in a certain way towards what is advertised (Encyclopædia Britannica).⁶ Davidson defines advertising as “a social language, a genre of spectator/reader experience, a technique of persuasion (...) almost a world in its own right, with its own languages, customs and history, and one that sets the tone and pace for large part of our lives.” Vahid, Esmae’li, 2012: 37). This definition reflects on the complex relationship between advertising and society. It can be observed as a type of one-way communication since the receiver of the message cannot give the sender his or her reply. The producer (sender) and the receiver of the advertising are always separated from each other.

The obvious thing that most advertising involves is promoting a product that is for sale. It actually involves so much more – a company whose products are promoted, an agency that creates the advertisement, media that carries the ad, copy editors, visualizers, brand managers, researchers, creative heads, designers, people that star in it and, of course, the customers. Marketing starts and ends with the customer and all marketing activities revolve around the customer. It researches not only “what” goods and services customers are interested in but also “where”, “how often” and “under what conditions” as well as the external and exogenous factors consumer behavior is influenced by: (1) buyer characteristics, (2) product characteristics, (3) seller characteristics, (4) situational characteristics (Rani & Sharma, 2014: 6).

Advertising uses many different registers such as language (written or spoken), sound (music, voices), visual elements (picture, movement), etc. It is no wonder that the designers use a range of different types of knowledge from marketing to sociolinguistics, psycholinguistics, cognitive linguistics, pragmatics and others when drafting a single ad since reaching recipients is a demanding task. The commercial has to opt for a target audience (for example, young adults) and the designers need to come up with an ad that suits the product and with which the targeted audience can relate to on some level. Here is where psychology

⁶ Accessed on August 28, 2016 (<https://www.britannica.com/topic/advertising>).

and sociology step in. The designers also need to invent a text for the commercial – for example, it can be a speech, a storyline or it can be a jingle.⁷

Advertising has various forms: products, brands and ideas are advertised daily in newspapers, magazines; they are displayed on billboards, erected on sides of buildings, taped on lampposts, printed on T-shirts, mugs, pens, badges, business cards. We hear them over the radio, we see them on TV; and then there is the World Wide Web. It is almost impossible to search the internet and not come face-to-face with some sort of ad since most websites nowadays sell ad space or are looking for advertisers. Mobile applications also sell ad space and mobile advertising is increasing as phones and mobile software are developing. Gupta and Lord (1998) divided product placement into three categories: (1) visual only, those showing products, brands or logos in the background of television programs or movies but without verbally referencing product messages or including relevant audio at all; (2) audio only, where characters verbally reference brand names or give relevant brand information; (3) combined audio-visual, which verbally referenced brand names or product information while the image of the brand appears on the screen (Lai, Ying-Fang, 114).

The type of advertising is chosen on the basis of a consumer search and choice behavior analysis. There are a variety of conceptual models that explain the consumer decision making process. Turnbull, Leek and Ying point out that very little research has addressed the specific issue of consumer confusion and its effects on search and choice behavior. The consumer confusion phenomenon is associated with turbulent industries characterized by rapid technological change and evolving competition (Turnbull et al, 2000:143) and the mobile phone market is one of the most dynamic of any in the world.

Once a luxury, mobile phones today are a mass consumer market. Keynote (1997) and Mintel (1998) market research reports have both identified significant levels of confusion⁸ caused by the complexity of networks, air-time traffics and contracts (Turnbull et al, 2000:144). For example, network operators introduce different tariffs to compete with different competitors and so variations in the tariffs created by service providers further complicate the matter. As a result, consumers find it difficult to make comparisons between

⁷ A jingle is a short simple tune, often with words, that is easy to remember and is used to advertise a product on TV or radio. Accessed on August 28, 2016 (<http://dictionary.cambridge.org/dictionary/english/jingle>).

⁸ Research conducted on consumers in the UK market.

them and select the best choice for their personal need. Edgett and Parkinson (1993) found out consumers tend to seek out advice from family and friends. Word of mouth is regarded as independent, flexible and trustworthy, however, the salesperson is generally not considered to be a word of mouth source of information. This is because he is not perceived as an independent and a non-commercial agent (Turnbull et al, 2000:147). Consumers sometimes tend to simplify their search and evaluation process by focusing on brands, stores or labels and use these variables as indication of quality. Levitt (1981) found a good salesperson's presentation to be crucial in obtaining favorable buyer reaction (regardless of the audience's technical or purchasing competence) and that it has greater durability than a good company reputation (Turnbull et al, 2000:147).

At first glance, YouTube is a simple and maybe the most famous video-sharing site. It might have been conceived as a sharing platform, but it has evolved into an active social networking community⁹ and into a favorable advertisement media. It was launched in 2005 and was acquired by *Google Inc.* the next year. In April 2010, YouTube received 97 million unique visitors and streamed 4.9 billion videos. By 2012 it became the 6th most visited website in the United States (Yoganarasimhan, 2012:117). All YouTube videos are available to the general public (unless they are classified as private by the user who uploaded them) and thousands of videos are posted every hour. Popular videos are “honored” by YouTube with tags.¹⁰ These videos are then highlighted on YouTube's website and appear prominently in searches.

⁹ According to Hitwise Experian (2010), YouTube is the third most popular online social network (after Facebook and Myspace) (Yoganarasimhan, 2012: 114).

¹⁰ Such as *29th Top Rated (today)* – indicating his rating (29th highest rated) of the day (Yoganarasimhan, 2012:118).

THE STUDY

METHODOLOGY

We have randomly¹¹ selected twelve smartphone advertisements featured on YouTube, launched between the years 2010 and 2016 for the purpose of our analysis. Our research will focus on the different strategies and different modes commercial designers decide on to make their audience not only interested in the advertised product but also interested in the brand itself. Our wish was to include commercials from leading brands – Samsung (operating on Android) and Apple (operating on IOS) – as well as some other less competitive but recognized brands (HTC, Sony, LG, Microsoft, Vivo) and to pick out commercials as diverse as possible, so that we could witness a number of different ways a similar product can be presented on the same media platform – differing in mode, idea, aim, performance, preference, set, (maybe) audience, brand and, of course, budget. The only requirement was that the commercials be close together in terms of their release date (year of release) so that one commercial's product would not be seen as outdated in comparison with the other commercials.

The analysis of the commercials was done qualitatively, paying attention to the way in which they were made, as well as the main themes that appeared. Based on the key features emphasized, the commercials were grouped into several groups, and the occurrence of cognitive mechanisms in each group was specifically commented on.

ANALYSIS

Advertising can have a variety of objectives: to develop customer loyalty, to promote a new product, to inform (or remind) customers about the brand, to strengthen the brand's existing image, to catch the audience's attention, to keep consumers thinking about the product, etc. We have found that each of the twelve commercials promotes a product or a brand by emphasizing one or more of the following four key features: accessibility, innovation, lifestyle and information. We will be analyzing the selected commercials in regards to these four elements with the purpose of getting a better insight of how

¹¹ Note that, even though the videos were randomly selected, there is a possibility they were highlighted and as a result appeared prominently in our searches.

advertisement in video commercials works: how exactly are these elements/themes emphasized and why advertisers find them important.

Accessibility (approachability, multitasking; time-consumers)

The concept of accessibility is important not only as a feature of a product but also as a personal human feature. On the one hand, we want our phones to be user-friendly (both easy to understand and easy to use) and, on the other, we want our phones to make our lives simpler by assisting us in getting things done faster, “on the go”, and when we find it convenient. This is why features such as pop up messages, alerts, wireless connectivity and a collection of options make the phone's apps easy accessible. The apps themselves make *us* accessible for work and “play”.

Accessibility is visible in the LG G5 Jason Statham commercial through the face-swapping aspect introduced in the commercial. Faces of all the extras from the commercial are swapped with Jason Statham's face leaving him the only actor featured in the commercial. Not only is the commercial telling us that, with this phone, all of us can be (like) Jason Statham but also all of the Stathams in the commercial are meant to signify *one* person – Jason Statham, the actor. By posing to be different personas of different sex or age, at the same time these Stathams are and they are not *him*. Even though “part for whole” metonymies are well-known both in language and extra-linguistic usage, these Stathams share certain features but also possess others that do not correlate with the original, we might say, prototypical version of him and thus form a *blend*. All of the Stathams in the commercial are also the different faces of the LG G5. This aspect is used to introduce the phone's companion devices¹² which can be swapped to enhance different phone capabilities and be used “on the go”, making LG G5 the “first phone built for fun” (0:56 – 0:58). By using the different companion devices the phone's momentary purpose is exchanged for another, making the phone a blend of other devices – all introduced by the same phone. By presenting Jason Statham as the only actor needed to film the commercial, it is saying that the LG G5, thanks to its companion devices, is the only phone you will ever need.

¹² LG G5's companion devices are the LG 360° CAM, LG 360°VR headset, LG CAM Plus, LG Tone Platinum and the LG Charging Cradle. LG has conveniently named them „Friends“ and the name suits them nicely since one of Merriam-Webster's definitions of the word *friend* states this is “a favored companion“. Accessed January 16, 2017 (<https://www.merriam-webster.com/dictionary/friend>).

Apple's commercial shows how the new iPhone 6s features have made the phone more accessible and that, as a result, it can be used as a versatile tool. The phone is endorsed by actress and singer Selena Gomez, who is seen taking a selfie on the red carpet. Uploading it somewhere online is a way of promoting herself, all of the brands she is endorsing, the movies she is starring in or her new album. It could also be a way of raising self-awareness for a cause she is promoting or a charity she might be raising funds for. Her phone becomes a tool that allows her to create a working environment wherever she goes, even if it is on the red carpet. The commercial also shows different functions and features of the new iPhone through the apps we use and how it makes our favorite activities more accessible to us. Since it can be used as various other devices and not be any of them when looking at that prototypical¹³ device, today's smartphone is also a product *blend*.

Microsoft's *Windows Phone 7* commercial takes a different approach in showing off accessibility as its key feature. It shows us how distracted by phones we tend to get. In this light, instead of being promoted as handy devices that save us time, phones are presented as time-consumers that actually prevent us from getting things done and make us prone to procrastination. It is obvious Microsoft is mocking today's smartphone culture and in turn it is mocking smartphone users, creators, companies and brands. In this way it promotes its phone as different from other phones – “a phone to save us from our phones” (0:48 – 0:52) – designed so simple and accessible that it takes up almost none of our time and leaves us with plenty of time spend offline.

Accessibility is presented in Samsung's *Making Fun of Apple* commercial on many levels. “We decided the best way to launch the Galaxy S4 was to get our fans to launch it for us. So we saved them from lining up outside the store and got them to line up online.” (0:44 – 0:49). The *Smart Phone Line*¹⁴ is a blend of the physical queue created in a place where matter does not exist – online. Also, it is not a line of smartphones (or smart phones) but a line of users and was designed as a part of Samsung's giveaway. In order to become a part of the

¹³ The term “prototype” has sometimes been used to mean a representation of the best example for a given concept (e.g. Medin and Schaffer, 1978; Mervis and Roch, 1981). Lakoff argues that categories are represented in the mind in terms of prototypes and so degrees of category membership for entities are determined by their degree of similarity to the prototype (Margolis and Laurence, 1999: 356, 391).

¹⁴ The virtual/online line refers to the real queue iPhone users create when Apple launches a new iPhone. Samsung is mocking its competitor brand by creating this line.

company's giveaway, fans had to join the smartphone line through Facebook and Twitter and work their way to the front of the line by promoting the phone. The more their friends liked, reposted, retweeted, commented and shared the features Samsung supplied them with, the further up the line they moved. With this line, competing for the phone was made accessible without having to leave the house, while information about the phone was made accessible to everyone online. The more people posted about the phone, the more information about the phone became accessible. Also, by broadcasting the virtual line live to an electronic interactive billboard which updated player positions in real time, not only was user progress made easily accessible to the players, but also their interactions related to the contest were made visible to people that did not participate in the giveaway or even use the internet.

In the *Avengers* commercial, Samsung promotes a superhero lifestyle which becomes accessible to us through blending superheroes with ordinary people. The commercial begins with the recruitment of a new Avengers team. Instead of the original Avengers team,¹⁵ which had disassembled in the Avengers movie sequel, Agent Maria Hill (from the movie) searches for their matches. The commercial shows eight-year-old Bobby Martinez, mechanical engineer Sasha Blanc and pro athletes – surfer John John Florence, football player Lionel Messi, the Green Bay Packers' running back Eddie Lacy and cyclist Fabian Cancellara – receiving suitcases that match each to an Avenger. We see that the Avenger matches already share certain features with the real Avengers: running back Eddie Lacy's shirt is the same color as Hulk's body (green) and the fake abs printed on it symbolize Hulk's ab muscles. He is in the middle of a heavy weight workout, so the whole scene signifies that Lacy shares Hulk's incredible strength. A boy not older than five or six is wearing oversized green gloves identical to Hulk's large green fists. He is dressed in green and has multiple badges picturing the Incredible Hulk on his jacket. Bobby Martinez is wearing Captain America T-shirts through the whole commercial.¹⁶ In the commercial, all of them receive special training which helps them master their new skills. Through their training they become a certain blend of their past selves and their Avenger counterparts. Since these individuals do not acquire special powers and are only able to use their special new skills with Samsung's technology, they can

¹⁵ Captain America, Hulk, Hawkeye, Iron Man, Thor and Black Widow

¹⁶ He is wearing one from the beginning and changes into a different one in the middle of the commercial. The second one pictures Captain America's shield. We know that it is his shield because it is the same colors as his superhero costume. It is also his weapon of choice and so is kind of his trademark.

only become a bit more like their superhero matches; but by using their insignia, they act under their name (and in their name) and so they, in a way, *become* these superheroes. In the first assembly four out of six chosen candidates are sports celebrities, while mechanical engineer Sasha Blanc (Black Widow equivalent) represents people around the world just as Bobby Martinez represents children (and minorities) everywhere. In the second assembly, only the biggest fans or “superfans” are picked out and they represent all of us that love the original Avengers. This is Marvel's way of saying that anyone of us has it in themselves to be a superhero. The original Avengers superheroes become accessible with Samsung's phone and wearable technology: “It doesn't take a superhero; all it takes is a great phone, (...)” (Xperia Z5, 0:55 – 0:58). This might as well be the commercial's message and Sony promotes this idea in its own *Xperia Z5* commercial. As we have already said, by being accessible through emails and calls, we are not chained to our workplace and are able to move around and go places. In this and many other ways our smartphones come to the rescue. So the commercial is sending out a message that you do not need a superhero to come to your rescue, or to *be* a real superhero (with the perk of having superpowers); you just need a good phone. Opposite to Samsung's *Avengers* commercial where you yourself can become (like) a superhero with Samsung's technology, the real superhero in Sony's commercial is the Xperia Z5 phone. With its twenty-three megapixel camera, ultrafast autofocus and its two-day battery performance superpowers, it comes to your rescue when needed.

Sony's commercial focuses on the phone's powerful camera and the photo quality it can produce. In the *iPhone 6s* commercial we see Selena Gomez taking a photo of herself on an event probably filled with professional photographers. Unlike photoshop or photoshoots, whereby a model poses and looks nothing like us posing for a photo, taking a selfie creates a feeling of “being ordinary” because they are meant to be taken spontaneously and so the celebrities in them feel more “real” to the audience. Because they feel more “real” with their flaws visible, they become more accessible to us, “ordinary people”. Rather than presenting himself as “Gary Oldman, the movie star” for HTC's commercial, Oldman presents himself as “Gary Oldman, an HTC user”. Or rather the commercial wants us to believe this to be true because if the HTC's phones are good enough for one Gary Oldman, they should be good enough for our standards, as well. So, using an actor in the commercial not as an endorser but as a user creates the feeling of accessibility, increasing the desirability of the phone and the brand.

As we can see, there are two aspects of accessibility promoted in the commercials. The first one is the phone's accessibility which makes all of the everyday gadgets (calculator, voice recorder, video recorder, mp3 player, etc.) accessible "on the go" by using a smartphone. The second one is connected with *our* personal accessibility in terms of how we present ourselves (created image) as well as in terms of contact and communication (availability). We believe these two aspects to be interdependent since the accessibility of different apps increases the amount of personal accessibility (allowing us to communicate more or more often).

Innovation (options)

To get ahead, a brand and its commercials have to meet the audience's requirements as well as its personal and marketing needs. In the *LG G5*, *Sony Xperia Z5* and Samsung's *Avengers*¹⁷ commercial, innovation refers to promoting novel product features. For instance, in the *LG G5* commercial, all the companion devices mentioned above are claimed to be innovative by LG, and allow the user to enhance different aspects of the phone by swapping them. The innovativeness of these switching accessories is the fact that the phone does not need to be turned off in the process. The face-swapping aspect of the commercial promotes the modular design of the phone, which allows its owner to turn the phone into a range of gadgets. Similarly, in Samsung's *Avengers* commercial, Samsung is promoting a new phone along with its wearable technology. It is an innovative and fun way of showing the potential of Samsung's products – the smartphone being the "starter pack" edition and the wearable technology the "additional content" which enriches the users' experience.

Samsung's *LeBron James* commercial uses the adjective "big" when talking about its new product and the brand. When Odenkirk says "I've got the big room. Come fill it with ideas!", he uses a metaphor for ideas as physical entities and our mind as a container for those

¹⁷ Samsung teams up with Marvel to create a virtual reality experience of an Avengers battle just as the movie is being released. Their aim at innovativeness is visible in Jamie Park's (Samsung Electronics Director of Global Marketing) statement: *One of the core objectives of our marketing campaign is to be able to provide an authentic story to both Samsung mobile customers and Marvel's Avenger fans in a way that has literally never been done before* (Accessed on January 14, 2017; <http://adage.com/article/behind-the-work/marvel-samsung-s-vr-experience-throws-a-mighty-avengers-battle/298330/>). And the commercial timing was just right – at the end of the second Avengers' movie, the assembled Avengers team disassembles leaving Rogers (Captain America) and Romanoff (Black Widow) to prepare and train new Avengers.

ideas. By using the adjective “big” in this context, we can assume the adjective has a positive connotation because the bigger the room, the more ideas fit inside of it. The more (new) ideas a brand comes up with, the more innovative it is. This means that the innovation in the commercials need not necessarily be technological but can also be conceptual. HTC achieved this by using its name as an acronym and as a metaphor for innovation and subversive thinking. Looking up what HTC originally stands for, we found out the company’s full name is *High Tech Computer Corporation*,¹⁸ but as Jon Polito explains HTC “is anything you want it to be.” (0:47 - 0:52). Some of the ideas presented in the commercial are: Hipster Troll Carwash, Hot Tea Catapult, Hold This Cat, Hawaiian Tickle Ceremony, Hungarian Tuba Concert, Hog Tied Clown, Hands That Clap, Hot Tempered Cheerleaders, Happy Telephone Company. The idea this wordplay represents is that HTC can be anything because you can come up with a lot of concepts (ideas) using the acronyms right. This is also how you use your phone – it can be used for various reasons and as a diverse tool, and it can be anything you want it to be because it is subject to interpretation. HTC is trying to promote its brand as one that brings innovation, subversion and change where change is wanted and welcomed (especially since it is an industry whose technology changes at a rapid pace). Finally, HTC presents a slogan - Here’s To Change – created from its brand's acronym. HTC also created a generator available on its website called “Hysterical Text Combination”⁵ (which is also a combination formed from the acronym). The click button that starts the generator is called “Here’s To Clicking” (also formed from the acronym). The HTC’s commercial title is a linguistic blend (#)HTChange comprised of the acronym “HTC” and the English word “change”. It is also the only one of the twelve commercials that uses the hashtag symbol in the commercial title. HTC’s innovativeness is linguistic and conceptual in the sense that it created an idea (the commercial) that got people to think “outside the box”, to participate in creating new ideas, new examples of word play, etc.

Hashtag or octothorpe is nowadays often used on social networks to make it easier for users to find and share messages, posts, tweets, etc., with a specific theme or content. This would be an example of an innovative way of repurposing the metadata tag. Samsung uses it in its *LeBron James* commercial –“#TheNextBigThing” (1:58) – and implicitly in its *S4 (Making Fun of Apple)* commercial via various social media platforms: “Instead of leaving

¹⁸ Accessed on January 17, 2017 (<http://www.referenceforbusiness.com/history2/44/High-Tech-Computer-Corporation.html>).

our biggest fans waiting outside the store for days, we turned them into our media channel. Proof that the Galaxy S4 really is the next big thing.” (2:06 – 2:16). The phrase “The Next Big Thing” signifies a future trend,¹⁹ so we see another context in which the adjective “big” is used positively. Also, LeBron has been called the next big thing in basketball after Michael Jordan and, in the commercial, Odenkirk acknowledges LeBron as Samsung’s next big spokesperson (and maybe endorser?).

All of these innovations, both technological and linguistic, add to the accessibility feature. This is why innovation is considered desirable in advertisement. People believe that *new* is always better and to keep a competitive edge they are forced to offer its users something *different*. Same as how the commercials need to be different to be entertaining, newly launched gadgets also need to be different, entertaining and offer accessibility for the public to find them desirable.

Lifestyle (improvement of self-image, training yourself)

Presentation is the main goal of every commercial. How the audience perceives the product and the brand has a direct impact on their buying decision. This is why commercials tend to present themselves in a way that is either relatable to the audience or really extravagant. In both cases, they are promoting a certain lifestyle. This is usually achieved by using actors that either play themselves or embody everyday people with whom the target audience can relate. Celebrity endorsers are often used to promote a healthier, more active lifestyle (e.g. sport celebrities) or a fashionable product. Either way, these are people we strive to become more alike. The brand tries to present this lifestyle as a part of its image. If it manages to do so, chances are you will buy its products more than once. The idea is not to sell one product but to build customer loyalty.

Everything in Sony's commercial serves that purpose. While introducing the phone’s autofocus, the spokesperson is talking about catching the perfect moment. “It's the small things, the stuff that passes so fast that makes the greatest memories, on any given day.” (0:14 – 0:22). At that moment the camera is showing a family scene in hopes of playing on our emotions by relating family moments, children growing up, time spent with our loved ones with *the small things, the stuff that passes so fast, which make the greatest memories, on any*

¹⁹ Accessed on January 17, 2017 (<https://www.merriam-webster.com/dictionary/the%20next%20big%20thing>)

given day (0:14 – 0:21) the spokesperson is talking about. Everything is played out in a carefree note, achieved by a whistling tune followed by a cheerful beat. The commercial gives us a scenery of a family because this is a concept familiar to all of us (since all of us have a formed opinion about what a family should or should not be like) and because we compare our own expectations (influenced by the cultural model of family or our own experience) with the ideal image in the commercial. The lifestyle promoted in the commercial is one we can either relate to it or we want to relate to it. “The ideas and the moments we all encounter every single day ARE special.” (0:26 – 0:29). The commercial uses here a multimodal metaphor by zooming in on the actor’s head when the spokesperson mentions *ideas*, noting that they are conceived and developed in the mind. Then it shifts its focus to the phone, showing off its design. The smartphone (both concept and product) is an example of the same imagination and innovation that rest in the mind. In a similar way, by offering the user companion devices to tinker with, the LG G5's commercial promotes the idea that life is better when you play more. So we might assume the commercial and the brand target people that play – games, music; people that wish to experience fun. The verb “play” can also address playing with concepts, ideas, a product’s design etc., so it might also be an incentive to be innovative.

Vivo's commercial reenacts a break-up scene followed up by a post break-up story where we witness the modern day postbreak-up “ritual” of getting over an ex (or at least how today’s society humorously breaks it down). This is an example of a commercial for a mobile phone that (almost) does not advertise the phone at all. Instead, it shows the woman’s lifestyle and how to improve it by making improvements to her health, stamina, and her looks. At the end of the commercial the screen splits and it shows the female actor and all the steps of her transformation. The right part of the split screen displays the new Vivo phone. The female actor is actually presenting the phone through the post break-up story. We see her slimming down on the left side of the split screen and on the right side we see how slim the new phone is. The woman becomes more beautiful as her self-esteem grows. On the right side, we see the design and color of the new phone.

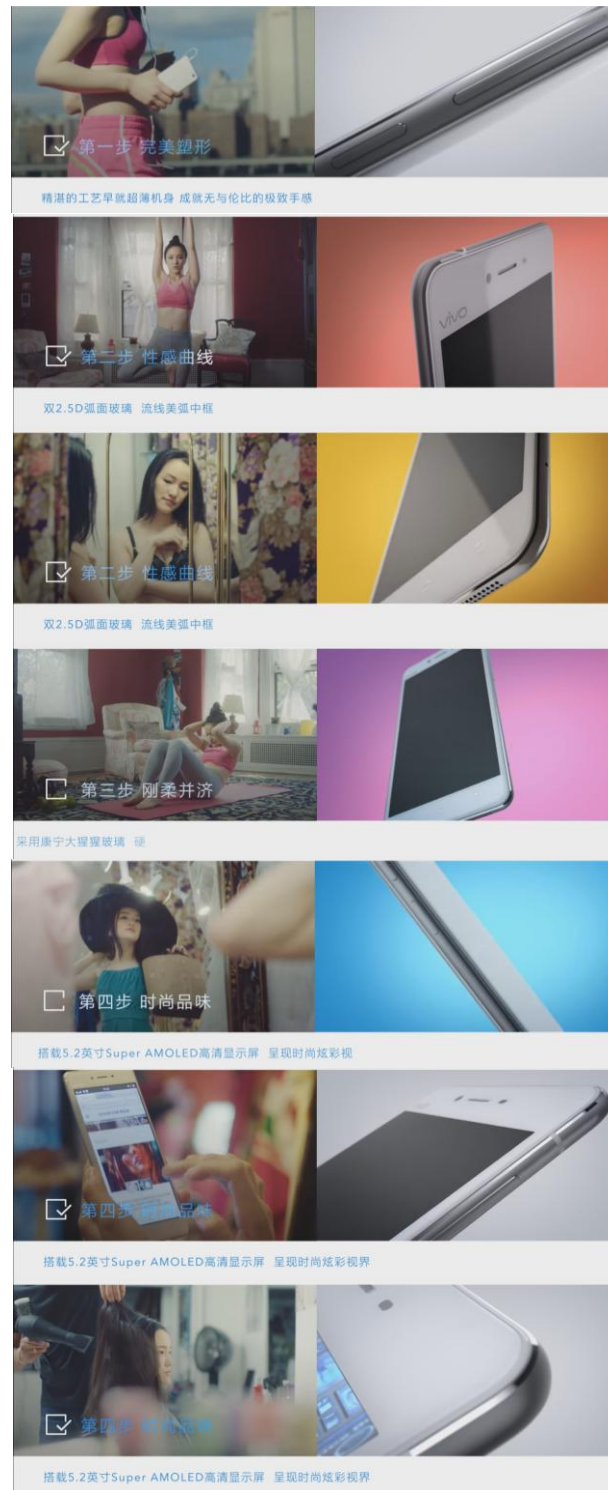


Figure 2 Source and target of the metaphor in *Vivo X5 Pro* commercial

The commercial's message is "Go hell the Ex and the Ex cellphone." (5:58). Again, the commercial plays on our emotions and feeling of self-esteem. It wants to make us feel that we need to let go of the negative – the ex-boyfriend but also of our old phone and make room for new people, habits and, of course, a new phone. In other words, it encourages us to improve our lifestyle. Although both source and target of the metaphor are identified by the montage

of images of the female actress and the Vivo X5 Pro, the text in Chinese lettering anchors the commercial's message by clarifying the target domain of the metaphor. Other figures of speech are also noticeable in the commercial. For example, in the commercial a pair of black Adidas slippers at the woman's residence signifies that she has, in fact, a (new) boyfriend. In the commercial the female actress says "It's time to fight back" (1:10 – 1:12) which would mean that *love* is here metaphorically compared to *war*.

In another commercial - the *Best Buy HTC* – the commercial uses "phone shame" to make its users consider exchanging their phone for a newer model. It does so by giving the phone a voice of its own and by doing so it uses the metaphor of the phone being a person. Veronika Koller argues that brands are believed to be cognitively structured by the metaphor BRANDS ARE LIVING ORGANISMS/PEOPLE and that they are further conceptualized as an ideal person endowed with positive traits: growth, flexibility, dynamism and connectivity. The brand is supposed to incorporate ideal characteristics the consumer wishes to be seen as having (Forceville *et al*, 2009:45). The phone is voicing aloud its shortcomings as well as commenting the women seated by his owner, her physical appearance and his owner's inability to court her (criticizing his "shortcomings"). The owner's current phone is an outdated model and is conceptualized as "lacking", while the HTC brand and Best Buy are conceptualized as the ideal providers.

In Samsung's *Making Fun of Apple* commercial, the avatars presented on the electronic billboard work both as a metaphor and as a metonymy. "The avatars moved and reacted as a normal line would. At night they would go under blankets and into sleeping bags and when it rained, they'd put up umbrellas." (1:25 – 1:33).²⁰ As a metaphor, the picture of a user (taken from his profile page) symbolizes the real person, or at least a living person that has created an image of himself (and for himself) online. The avatars are given bodies, but without them they work as "a part for the whole" metonymy, and even *with* them, the avatars are still divided from the body by their frame and their quadrangle shape. Also, the bodies presented on the virtual line move around and act according to the weather as people would,

²⁰ In the commercial, Samsung claims this marketing idea resulted in a 12% market share *growth*. The process of growing is a characteristic shared by all living beings but the meaning is also frequently used in business jargon. For example, companies *put down roots*, businesses can *grow* or *flourish* and profits are *reaped*. This would be another example of the brand being personified as a living being.

and we see that moving towards the front of the line is another metaphor for winning the giveaway.

Sometimes commercials use celebrities but the lifestyle they promote is actually subtly etched into the same commercial. These commercials tend to exaggerate reality. For example, Samsung's *Galaxy S5* commercial (*The Match*) looks like a clip from a science-fiction movie. The celebrity football players are handpicked for the match whose outcome will decide the future of the human race. Samsung's aim probably was to draw on the football frenzy and pull in a diverse geographically segmented audience by using celebrity football players (counting on the viewers' favourism and sense of pride for their country's representative). The players train like soldiers before going into battle – this is clear by the game's outcome. The idea is that sports will save the planet (in the literal sense by winning the game but also by bringing people from different countries, cultures and of different languages together). Samsung's commercial does this by promoting sports and, indirectly, the World Cup. The football players represent the human race, the alien represents the alien leader (and a whole alien race) and winning the game represents salvation. Usually, in sport events a match is decided on the grounds of a "win or lose" policy, whereas here defeat also means to die (similar to gladiator matches fought to death). This is not unusual since the domain of war is employed metaphorically for all types of human struggle and conflict.²¹ If we shift our focus from the match and onto the brand itself, mid-commercial we see a drone programmed to steal Samsung's top secret information. We could also easily say that THE MARKET IS A BATTLEFIELD. To test our theory that the market can be metaphorically seen as battlefield, we typed it into the Google search bar and easily found confirmative results:

²¹ Life is often described as an important match. Some of the sports metaphors used in English are to be blind-sided, to carry the ball, to fumble, to score, game plan, to cover all bases, getting to 1st, 2nd, or 3rd base, playing hardball, rain check, step up the plate, slam dunk, to beat to the punch, low blow, run for his money, gloves are off, the ball's in your court etc.

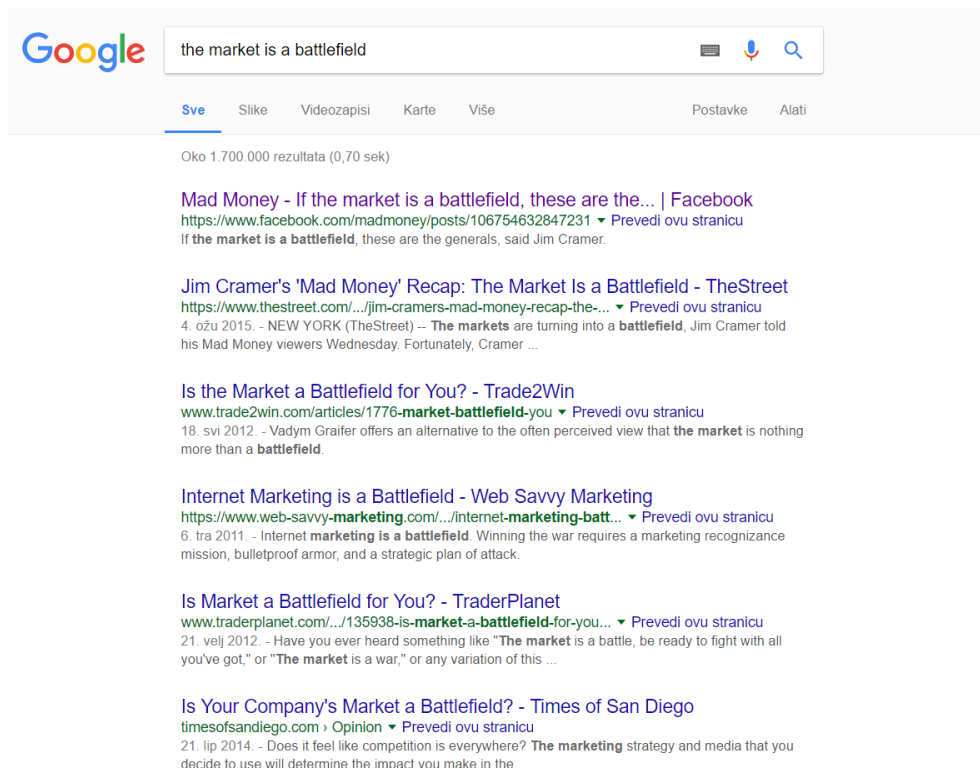


Figure 3 Google search results for “The market is a battlefield”

As we can see commercials promote a certain lifestyle to pitch their products. This is because everyone has an idea what they want their life to be like, who they want to be (like) and most people aspire to achieve that idea. By promoting products as a part of the lifestyle the commercials send a message that the advertised product is directly linked to the lifestyle and a part of it, making the product more desirable. This is why the brand is presented as a living being. The presented lifestyle is usually an idealized cognitive model and by using music and tapping into our subconscious with concepts such as family, happiness, fulfillment, etc. By playing on positive emotions, it tries to persuade the audience to buy the product. Conceptual metaphors, multimodal metaphors or metonymies are often used to achieve the desired link between the brand and the lifestyle.

Information (disclaimers, spokesperson, celebrity endorsers)

Every commercial's goal is to give some information about the product it is advertising. None of the commercials we have analyzed gave information about the phone's price and only HTC's *Best Buy* commercial suggested where to buy the phone. So what kind of information is relevant to the advertisers and the target audience? Objective information presented in the commercials would be the product's name, brand and (in the most part) its appearance. Samsung's *Galaxy S5* commercial promotes Samsung's smartphone, wearable

technology and apps developed by the brand²² by visually placing them in the commercial and naming them. This is all objective and basic information about a product. The commercial gives us enough information to understand what these products *are* and which brand is being promoted. To be able to identify the brand is more important than to be able to identify the product. In Samsung's *LeBron James* commercial it is not clear which new product Samsung is promoting. We do not know what model the tablet or the phones from the commercial are or even if they are the newest model. Samsung's S Beam²³ is also mentioned without further explanation what it is. It might be that Samsung is not promoting a new model with this commercial but is instead announcing something new coming soon on its market which will be, in Samsung's own words, the next big thing. So, instead of promoting a product, the commercial is promoting the whole brand.

More information can be offered through disclaimers or by a link redirecting us to the brand's site. Sony's *Xperia Z5* commercial shows a scene in which the waitress spills water over the phone. By demonstrating that the phone is waterproof and the advantages of having a waterproof phone, there is no need to voice any of it and ruin the mood the advertisement is trying to create. This mood is an important part of the advertisement because the brand is trying to sell not only the product but also a certain lifestyle in order to secure customer loyalty. Not having to voice the information, Sony uses the opportunity to throw in a more extensive disclaimer than it would normally add if the information was voiced by the spokesperson. Interestingly, only the second half of the disclaimer acts as a disclaimer, while the first half is information a spokesperson might give.²⁴

²² The wearable technology promoted in the commercial (in order of appearance): Samsung Galaxy S5 (0:42; 0:55; 1:05; 2:20; 2:39; 3:05; 3:31; 4:05); Samsung's Gear Fit2 smartwatch (0:30, 3:12); Gear (1:45); Samsung store (4:05); S Health (2:21); also Striker Soccer²² (4:0) and Find my Device (3:12) which can be bought and downloaded from Google's Play Store.

²³ Samsung introduced the S Beam with the launch of their then new flagship smartphone, the Samsung Galaxy S3. It is a piece of technology which enables its user to transfer files between two (Galaxy S3) phones by putting the phones together back to back allowing them to bond instantly.

²⁴ Sony Xperia Z5's disclaimer: "The Xperia™ Z5 is waterproof and protected against dust, so don't worry if you get caught in the rain or want to wash off dirt under a tap, but remember – all ports and attached covers should be firmly closed. You should not: put the device completely underwater or expose it to seawater, salt water, chlorinated water or liquids such as drinks. Abuse and improper use of device will invalidate warranty. The device has Ingress Protection rating IP65/68. For more info see www.sonymobile.com/waterproof. Do note

Other commercials give information on *what* you can do with the phone. Microsoft's *Windows Phone 7* promotes its phone as accessible, but it does not give information on *how* the phone is made accessible. The *LG G5*, *Galaxy S5*, *Avengers* and the *iPhone 6s* commercial give information on *how* their phones can be used and they offer visual placement of the products they are informing us about. HTC's *One M8* commercial gives no information about its product except for its name. Only, it does tell us to "Go ask the Internet" so it is telling us where to find information. HTC's *Best Buy* commercial just gives us information where to buy a smartphone but does not promote any brand in particular. Similarly, Samsung's *Making Fun of Apple* commercial relies on Facebook, Instagram, Twitter and other social media channels to forward information about the product and the brand. These channels bring people together on a larger platform and thus are important not only for individuals trying to create a certain image for themselves but also for companies, brands, products – advertisement, in general. This is why Samsung is able to call its fans *its* media channel. By creating an image of themselves they accumulate a certain number of followers, and by promoting a product, the product gets spread to these followers. So they are channeling a certain product, spreading the word. In this way, one profile can act as a media channel. This information is less objective because not all of it may be valid or true. Objective information includes product specifications, while *other* information would be user satisfaction, user opinion and thus subjective, or a mix of the two – the commercial giving objective information in a subjective way (for example, saying the phone has a *powerful* 23-mpx camera).

Information uploaded to the internet spreads fast so brands can decide if they want to "leave crumbs" of information or spread the word about their products. For example, HTC's *#HTChange* commercial is the first one in the series of three. The hilarious but absurd meanings of the HTC acronym are brought center-stage to catch the viewers' attention and help them remember the commercial. In the second commercial HTC planned to show why it is a "change-maker" in the smartphone industry. The third commercial was set to demonstrate

that the Xperia™ Z5 has a capless USB port to connect and charge. The USB port needs to be completely dry before charging." (0:51)

how much HTC products can change the lives of users and set positive change in motion.²⁵ The first commercial (which we are analyzing) does not involve much talk of the actual phones (we only see them when one of Polito's man takes photos of their projects) because that is being saved for upcoming commercials. We were able to track only one²⁶ of the other two commercials and oddly enough it is in Chinese. This might mean that HTC decided to focus only on *one* large market which changes the target audience of this commercial. Still, most commercials carry a lot of extra-linguistic information so that, in most cases, a language barrier should not prevent the audience from understanding the commercial. The *Vivo X5 Pro* commercial is in English with Chinese and English subtitles (also, the English subtitles are poorly translated from Chinese) and the commercial is not subtitled completely. However, when the split-screen presents the female actor opposite to the Vivo phone, we understand that the story (which we are able to understand just by watching it) is presenting the phone through the post break-up story and that the woman's transformation is compared to the transformation of the new phone.

We can see there are two types of information in the commercials. Objective information which includes specifications or disclaimers and less objective information which suggest ways you can use the phone. The second type promotes a certain lifestyle the brand wishes to associate with itself. Both types are able to present and promote the other two previously analyzed key features (accessibility, innovation).

DISCUSSION

In this section we will discuss the results of the analysis. After discussing the presence of the key features in the commercial we will discuss who the commercials' targeted audience is, the importance of endorsement, what the promoted products are as well as their audio and visual placement, following the use of text and verbal reference.

²⁵ Accessed on August 22, 2016 (<http://www.knowyourmobile.com/htc/htc-one-max/21021/htc-splurges-1-billion-robert-downey-jr-heres-change-campaign>).

²⁶ Here's to Change - 看小勞勃道尼秀中文 詮釋 HTC 改變 Accessed on August 21, 2016 (<https://www.youtube.com/watch?v=7INLmC4oMFg>).

Overview of results

Table 1 presents an overview of the four key features described above, and the way in which they appear in each of the commercials.

Table 1 Key features present in the commercials

LG G5	Accessibility ✓ Innovation ✓ Lifestyle ✓ Information ✗/ ✓	HTC HTChange	Accessibility ✗ Innovation ✗ Lifestyle ✓ Information ✗/ ✓
Sony Xperia Z5	Accessibility ✓ Innovation ✓ Lifestyle ✓ Information ✓	HTC One M8	Accessibility ✗ Innovation ✓ Lifestyle ✗ Information ✗/ ✓
Samsung Galaxy S5	Accessibility ✓ Innovation ✓/ ✗ Lifestyle ✓ Information ✗/ ✓	HTC Best Buy	Accessibility ✓ Innovation ✗/ ✓ Lifestyle ✗/ ✓ Information ✗/ ✓
Samsung Avengers	Accessibility ✓/ ✗ Innovation ✓ Lifestyle ✓ Information ✗/ ✓	Apple iPhone 6s	Accessibility ✓ Innovation ✓ Lifestyle ✓ Information ✓
Samsung LeBron James	Accessibility ✓ Innovation ✗ Lifestyle ✗ Information ✗/ ✓	Microsoft Windows Phone 7	Accessibility ✓/ ✗ Innovation ✗ Lifestyle ✓ Information ✗/ ✓
Samsung Making Fun of Apple	Accessibility ✓ Innovation ✓/ ✗ Lifestyle ✓ Information ✗/ ✓	Vivo X5 Pro	Accessibility ✓ Innovation ✗ Lifestyle ✓ Information ✗/ ✓

Since the commercials are selling an idea of the product and not the actual product, it seems that their aim is to promote the aspects of what a product stands for without being too explicit about the product itself. This is why most of the commercials give information by promoting the other three key features (accessibility, innovation, lifestyle) instead of giving detailed product specification or similar information. In this regard, the commercials give only the basic information needed for the product and rely on the key features to catch the audience's interest. However, not all of the twelve commercials promote all three elements.

The #HTChange commercial does not demonstrate how HTC's phones provide accessibility, quite the opposite – the crazy innovations make the commercial seem confusing and unclear and so it might seem that the brand's phones might seem similarly difficult to use. HTC's *One M8* also does not explain what the phones have to do with accessibility but this is only because it focuses on giving as little information as possible. Even the product is visually placed screen down on the table, its logo non-visible. Microsoft's commercial presents its *Windows Phone 7* as accessible, but again presents no information on *how* or *why* the phone might be more agreeable to users in comparison with other smartphones. Samsung's *Avengers* and the *Galaxy S5* commercial do not give more information about Samsung's wearable technology than its smartphones. LG's *G5* commercial only provides us with a glimpse of the new phone and its companion devices which are rather vaguely introduced in the commercial. Sony's *Xperia Z5* commercial is the most informative of the twelve commercials. Almost all of the commercials strongly promote a certain lifestyle with the exception of Samsung's *LeBron James* commercial which focuses on the movie industry, using celebrity actors (Odenkirk from TV series *Breaking Bad* and *Better Call Saul*), stand-up comedians (also known for their acting) and sport celebrities to promote its brand name. But that could also be taken as an example for the lifestyle of the rich and famous. The same goes for HTC's *One M8* commercial which shows the famous Gary Oldman without much pomp and fuss, reminding us that even celebrities are ordinary people when there is no one around to see them. Interestingly enough, Sony, LG and HTC's commercials are the ones promoting innovation the most, and not Samsung or Apple as one might assume. Samsung does flaunt its wearable technology, but none of the devices are new to the commercial, while Apple mostly presents the audience with updates and upgrades. Sony's *Xperia Z5* commercial and Apple's *Iphone 6s* commercial are the only ones that focus on all four elements (accessibility, innovation, lifestyle, information).

Interestingly, the commercials are presented to the audience in one of two ways: (1) as promotional material where they act as normal promotional footage or (2) as a movie where they speak for themselves and are filmed in such a way that the audience might mistake them for a movie or a trailer (at first glance). Promotional footage commercials include a spokesperson addressing the audience and informing viewers about a product. Sometimes, the spokesperson is someone who is unknown to the public but highly relatable to the audience or it can be a famous celebrity the audience admires. For example, Gary Oldman (*HTC M8*) is a well-established, diverse actor and the assumption would be that he will be acknowledged by

the public as a valid 'word of mouth' source of information for the product he presents. LeBron (*LeBron James*) is a sports celebrity, Selena Gomez (*iPhone 6s*) is a famous singer and actress; Seth Rogen and Paul Rudd (*LeBron James*) are both actors and comedians; Robert Downey Jr. (*#HTChange*) is probably better known as “Iron Man” than as himself. These celebrities attract different types of viewers and because they cater to different audiences, they sell products using different tactics.

Samsung teams up with Marvel to create a movie commercial that promotes both the Avengers movies and some of Samsung's products (gadgets like smartphones, tablets and other products that you can pair with or use along with these gadgets). Featuring characters from the Avengers movie, the commercial counts on the audience's knowledge of who the Avengers *are* but Samsung and Marvel do not rely on this same knowledge when it comes to understanding the commercial and the promoted product(s). In another commercial (*Galaxy S5*) Samsung uses the concept of a popular game (*The Match: Striker Soccer G11*) and so promotes both the game, the store that sells it and its own brand's products. Twelve celebrity football players are handpicked for the commercial instead of twelve unknown players thus emphasizing that Samsung only chooses the best to run its campaign. In this commercial, there is no spokesperson directly addressing the public and the scene is set so that it does not resemble the real world; it is instead an enhanced version of it. This category of commercials includes disclaimers, whereas the promotional footage commercials tend to screen messages that give some kind of information about the product or that refer us to a different site for additional information. This type of information cannot be considered as a disclaimer since a disclaimer is a statement that is meant to prevent an incorrect understanding of something while these messages mostly give additional information viewers might find interesting and amplify the products desirability.

Target Audience

Once, phones were used mostly for making phone calls and for texting. Today, phones have, in many cases, replaced calculators, planners, sound recorders, music players, cameras, even books. Owners use them to listen to music, watch videos and movies, read e-books, send e-mails, buy things online; they use them when traveling, for navigation; most millennials²⁷

²⁷ Millennials, also known as “Generation Y”, are the generation first born into the digital world (between 1982 and 2004), specifically the Internet and social media and as such are often associated with technology and social

use them to take, edit and post photos and videos online, browse the internet, etc. Since accessibility is an important feature in a smartphone, mobile companies have started developing larger phones with larger screens; screens with more pixels, longer lasting batteries; phones with touchscreens as well as platforms that will increase the much needed accessibility.²⁸ By analyzing our commercials, we can conclude that companies promote phones, their main target being the younger masses, ranging from teenagers (who use social media the most) and young adults to the middle-aged audience still in touch (and able to keep up) with the technology.

Endorsement

Strawberry lipbalm, a barret and mints. That's what is in your purse. (...) I know what's in your purse because we, me and my magazine, put them there. We told you those items were hot and you went out and bought them. That's the kind of power we have (Don't Trust the B-- -- in Apartment 23, S02E03, 15:29-15:48).

This quote is an example of the power of persuasion words can have and with them the impact magazines we read and celebrities we follow can have on us. Using celebrities²⁹ as endorses for the purpose of promoting a brand originates from the idea that these celebrities' certain qualities transfer to the brand through association. It is believed that celebrities may generate positive feelings in the consumer and thus generate the desired positive reactions towards the brand. For example, Kambitsis et. al (2002) found that athletes' personalities were easily familiar with and much well-liked. This process is known as meaning transfer (Dekker & Reijmersdal, 2013: 226). Samsung uses athletes [football players Lionel Messi (Argentina), Cristiano Ronaldo (Portugal), Landon Donovan (USA), Victor Moses (Nigeria), Radamel Falcao (Colombia), Lee Chung-Yong (South Korea), Wayne Rooney (England), Mario Götze

media. Source: Investopedia, accessed on January 29, 2017 (<http://www.investopedia.com/terms/m/millennial.asp?ad=dirN&qo=investopediaSiteSearch&qsrc=0&o=40186>)

²⁸ Smartphone accessibility is increasingly important to social inclusion for people with disabilities and these functions make the phone ideal for the elderly public and those with cognitive, motoric or visual limitations. However, understandably, with all the options the smartphone offers, these are not the companies' targeted audience.

²⁹ Celebrities are people who enjoy public recognition on a large scale on the basis of having specific attributes such as attractiveness (physical or charisma), extraordinary lifestyle or special skills and who enjoy a high degree of public awareness (Hayat et al, 2013).

(Germany), Iker Casillas (Spain), Oscar dos Santos (Brazil), Wu Lei (China), Alexandr Kerzhakov (Russia), Stephan El Shaarawy (Italy) and manager Franz Beckenbauer (Germany); Green Bay Packers' running back Eddie Lacy, surfer John John Florence, cyclist Fabian Cancellara and basketball star LeBron James] to endorse all three of its selected commercials. Other celebrities endorsing the commercials are: actors Jason Statham, Gary Oldman, Robert Downey Jr., Joe Polito, Paul Rudd and Seth Rogen (both are stand-up comedians as well), David Banks, actress and singer Selena Gomez. Seven of the twelve commercials feature a celebrity endorser.³⁰ The reason behind the popularity of using celebrities in advertising campaigns is because of their high profile which helps advertisements stand out and achieve a higher degree of attention and recall for consumers, leading to higher sales. It is believed that they are perceived more entertaining, and seen as trustworthy. Trustworthiness refers to the honesty, integrity and believability of a celebrity endorser as perceived by the target audience.

In Samsung's *LeBron James* commercial Seth Rogen and Paul Rudd fight over who will be the new face of the campaign. Odenkirk treats both of them in a way that degrades their value to the company. At the same time he treats LeBron as a star. Klein explains that for brands to be truly "cool", they need to layer the uncool-equals-cool aesthetic of the ironic viewer onto their pitch (Klein, 78). In the context of the Superbowl ad, we can see the two actors/comedians fighting over who is chosen to be the real new face of "The Next Big Thing" campaign. Seth Rogen and Paul Rudd are clearly not A-list Hollywood stars, but they have gained popularity for their characters in movies that are "uncool." "Therefore, by using humor of the 'uncool' but funny actors claiming to be the new face of Samsung, the ad establishes the 'uncool-equals-cool'."³¹

Consumers often assume that celebrities promote a brand because they genuinely support it rather than because they are paid to do so. It is an important construct in persuasion and attitude change research (Yilmaz & Ersavaş, 2015: 418). Expertise is defined as the extent to which a communicator is perceived to be a source of valid assertion and it is the second dimension of source credibility. The more persuasive the celebrity is found to be, the

³⁰ The five commercials not featuring an endorser are Sony's, Best Buy's, Vivo's, Microsoft's and Samsung's *Making Fun of Apple* commercial.

³¹ Accessed on November 28, 2016 (<https://advsoc2013.wordpress.com/author/lp1082/>).

more intentions to buy the brand he is able to generate. The effectiveness of a message depends on the similarity, familiarity, and liking of an endorser. Similarity is defined as a supposed resemblance between the source and receiver of the message, familiarity as knowledge of the source through exposure while likeability is the affection for the source (as a result of the source physical appearance and behavior) (*ibid.*). We have noticed that Selena Gomez is the single female celebrity endorser featured in the commercials. This might mean that the brands believe that a male endorser would be preferable for promoting the lifestyle that goes hand in hand with smartphones and wearable technology. This might also mean that their targeted audience is believed to consist of a higher percent of male customers than female.

Products

We snap selfies on our phones and post them to Instagram. We write about our lives in blogs and in status updates to Facebook. We wear activity trackers on our wrists, log our productivity and allow Facebook and other apps to track our locations continuously. The data we track is displayed back to us as graphs, maps, progress charts and timelines. Parmigianino's self-portrait³² may not seem to have much in common with a FitBit user's chart of steps and sleep patterns, but both are examples of how technology is a means to see part of ourselves. Whether we use wearable, networked step-counter or a convex mirror and oil paints, technology can reflect back to us a version of who we are. And the data, filters and social media we use to see and share our reflections distort our images in their own particular ways, just as Parmigianino's convex mirror distorted the perspective of his face (Rettberg, 2016: 2).

Unlike manufacturers such as Sony, Samsung and Apple, HTC's mobile business is the source of all of its income. Unlike Apple whose MacBooks or iPhones we do not see in its commercial, LG Electronics promotes its wearable technology and add-ons as well as Samsung who even promotes its tablets in its *LeBron James* commercial. We cannot safely say Apple does not promote multiple products in one of its commercial (since we are analyzing only the one) but the explanation for Samsung promoting its tablet could be that the *LeBron James* commercial is vague in explaining which Samsung product is on display. Still,

³² "Self-portrait in a Convex Mirror" (c. 1524) depicts the young artist in the middle of a room, distorted by the use of a convex mirror. His hand, resting in the foreground, is greatly elongated and distorted. The specially-prepared convex panel the painting was painted on mimics the curve of the mirror used.

Samsung has shown that it loves to show off as much of its products in the commercials (remember *The Avengers* commercial and the *Galaxy S5* commercial). Sony's, Microsoft's and Vivo's commercials also promote smartphones as a single (device) product, but all of them more or less directly promote different apps and/or social networks. The commercials are promoting a specific type of lifestyle and by doing so they reflect back to the audience a version of who the audience – as individuals and as a group – are or are not. The same could be said about the brand – the commercials promote what the brands are like.

Product Placement

In audiovisual media, placements can be categorized as audio or visual, based on their modality of presentation. The visual appearance of brands is justified by the need to create realistic settings for the commercial (or, in other cases, movie or TV sets). Audio mentions tend to have more impact on the audience because these types of mentions imply an endorsement by a celebrity. Product placements and integrations benefit from the credibility and trust that the celebrity brings to the brand by building an association with a celebrity. The tie can also be suited to the character in the program a celebrity is playing, as opposed to that celebrity in real life (Russel, 2007: 16). For example, cosmopolitan martinis were attributed to their association with the main characters of *Sex and the City* with whom many viewers connected and became inspired by their New York City lifestyles. BMW's short films released online in the summer of 2001 are often credited as one of the first modern forms of branded entertainment³³ (Russel, 2007: 6). The films were hosted on a new BMW Films website where consumers would seek out information about the brands by themselves instead of being just told about the brand through the commercial.

In the cognitive stage, the commercial's focus is on developing awareness and simple product placements which, even on their own, can generate exposure for brands. In the affective stage, it focuses on the development of positive brand attitudes. Finally, in the behavioral stage, the focus is on actions and purchases. When the placements are combined with a cross promotions, behavioral effects can be evaluated more readily using direct response tools since product placement, product integration and branded entertainment work

³³ For *The Hire* series of BMW films, the German company hired top Hollywood directors and recognizable talent such as Madonna to be featured in the films.

best when the brand is organically woven into the entertainment content. When it is not, advertainment can be perceived as “gratuitous and transparent” (Russel, 2007: 12-17).

A commercial breaks viewers’ suspension of disbelief but highly intrusive commercial messages in content can backfire because overt persuasive attempts may turn off consumers and are usually counterproductive (Russel, 2007: 17).

Gupta and Lord (1998) divided product placement into three categories: (1) visual only, those showing products, brands or logos in the background of television programs or movies but without verbally referencing product messages or including relevant audio at all; (2) audio only, where characters verbally reference brand names or give relevant brand information; (3) combined audio-visual, which verbally referenced brand names or product information while the image of the brand appears on the screen (Lai, Ying-Fang, 114).

Visual Placement

Logos (abbreviation of logotypes) are graphic marks, emblems or symbols commonly used for promoting enterprises, organizations or individuals. LG’s logo is composed from the capitalized letters “l” and “g” in a circle, stylized to form an image cognitively depicted as that of a human face. The letters stand for the company’s name which was previously known as Lucky-Goldstar Corporation but in 1995 it was renamed “LG” and is now promoted as meaning “Life’s Good”.

The letters ‘L’ and ‘G’ in a circle symbolize the world, future, youth, humanity, and technology. Our philosophy is based on Humanity. Also, it represents LG's efforts to keep close relationships with our customers around the world. The symbol mark consists of two elements: the LG logo in LG Grey and the stylized image of a human face in the unique LG Red color. Red, the main color, represents our friendliness, and also gives a strong impression of LG's commitment to deliver the best. Therefore, the shape or the color of this symbol mark must never be changed. We have two versions of our logo: Corporate Logo and 3D Logo. The updated 3D Logo retains the heritage and equity of the Corporate Logo, while aligning with our new positioning. It was redrawn to strengthen the visual impact of our symbol mark and help communicate our attributes.

In all of the commercials the phone is near the user: in his hand, in his pocket, strapped to his arm or on the table in front of him. It never leaves its owner’s sight. Bright vivid colors prevail in Sony’s commercial. They are directly connected with the atmosphere the commercial is trying to create. The same criteria apply to Vivo’s *X5 Pro*, Microsoft’s *Windows Phone 7* and Apple’s *iPhone 6s* commercial. All of them try to affect their viewers

on an emotional level – to stir up some kind of emotions: love, friendship and belonging, rage or pleasure. In Samsung’s *Galaxy S5* and *The Avengers* commercial and LG’s *Jason Statham* commercial the stress is on the technology and the fun we can have with it. That is why the images are less colorful, but still perfectly clear and sharpened – just like we want all of our senses.

Audio Placement

What we see is related to what we hear at that exact moment in time. The music supplies mood and ambience. In Sony’s *Xperia Z5* commercial the relaxed carefree atmosphere is realized by a whistling tune. A serene atmosphere in HTC’s *M8* commercial is created by the sound of rain and the piano. Even the tempo of Gary Oldman’s voice is slower. In Samsung’s *Avengers* and *Galaxy S5* commercial the music starts off at a relatively low volume after which both the volume and the tempo gradually increase as the tension starts to build. Also all the sounds are enhanced to give emphasis on how advanced the technology is, and, let us face it, to make it *cool*. The *Avengers* commercial resembles a movie trailer, emphasizing sound in all the key moments. In LG’s *Jason Statham* commercial the catchy Ievan Polkka tune follows the storyline in perfect sync, creating a vibrant buzz and a “fun” atmosphere. The catchy tune is intended to be picked up by the audience and used as a trigger. Viewers will be more likely to remember the commercial when they hear a similar tune (and if it is likeable and catchy, chances are it will be downloaded and played) or by associating it with the actor Jason Statham. The music used in Microsoft’s *Windows Phone 7* commercial is an excerpt from Edward Grieg’s classical piece “In the Hall of the Mountain King”. It starts at a pleasant tempo, quickens as the scenes start to change at a faster pace and then the music comes to a halt when a man drops his cellphone. And then the “rush” continues with a rollercoaster scene as if it was never “cut short” with the fall. The music becomes louder and more violent as people become clumsier and more destructive. Even though it is not as catchy as the Ievan Polkka tune, it is distinctive and recognizable and works as a memory trigger just as well as Ievan Polkka.

Text and Verbal Reference

Most often, the source domain is encoded visually and the target domain verbally with additional visual coding. Most studies address mono-modal metaphors in which the source and the target domain are provided in visual mode and reinforced by verbal co-text. Multimodal metaphors are constituted by a mapping or blending of the domains from different modes. Multimodal features communicate the brand to the audience with the intention to foster identification with, and loyalty towards, the brand. Verbal elements of a multimodal text restrict possible interpretations of the visual elements (this is known as Barthes concept of anchoring) (Forceville et al, 2009: 47).

Maybe I'll do a cameo on the tablet or something. (LeBron James in “LeBron James Samsung Commercial 2013”, 1:43 – 1:44)

Commercials use text to address viewers, give them information about a product, to promote the same product, and to make jokes. Samsung’s new campaign slogan is “The Next Big Thing (Is Already Here)” and this is its guiding principle throughout the *LeBron James* and the *Making Fun of Apple* commercial. We see in the commercial that Odenkirk is set on getting LeBron to be the “Next Big Thing” which is a pun in itself because LeBron is already considered to be the next big thing in the sports world, after Michael Jordan. Also, LeBron suggests doing a cameo appearance on the tablet in the commercial which is a brief appearance (or voice part; unnamed or) appearing as themselves – which is exactly what he is already doing.

Samsung’s *Making Fun of Apple* commercial (as well as every other analyzed commercial that shows some kind of social media interaction, for example Vivo’s *X5 Pro*, Apple’s *iPhone 6s*) presents text sent and received in a speech-bubble. A speech-bubble is a partly fabricated multimodal unit (cluster) made up of various resources - language, curved and straight lines and space, and can be portrayed as words or thoughts. In comics, the difference is made obvious with a link achieved either through lines (for words) or through circles (for thoughts) but the matter complicates on social networks. When using chat platforms (such as WhatsApp, Viber, etc.) every sent message forms into a lined speech bubble. It is a normal assumption, that during a conversation, every text message replaces a voiced instance. But when you open your Facebook, it asks you “What is on your mind?” Your text is placed on a wall in a window for your contacts to see but also for no one in

particular (in cases where no user is tagged or mentioned), so would that output count as your thoughts or as a voiced statement?

CONCLUSION

The goal of this paper was to present the cultural model linked to smartphones and its users created in video commercials and to analyze how the model is constructed through advertisement. We were interested in types of multimedia commercials used and in what way they promoted their product; to what extent was the product promoted and what other “products” were promoted along with them. We wanted to know what the smartphone companies’ targeted audience was and which persuasion techniques did they use.

In the first part of the paper, we made a theoretical introduction presenting major linguistic terms important for our research (with emphasis on Conceptual Metaphor Theory and Conceptual Integration Theory) as well as a short introduction to advertising. In the second part of the paper, we can see that the commercials take advantage of a wide range of modes to promote different products. Most of the commercials pandered the audience, targeting the younger viewers as well as the technologically savvy. Even though the development of smartphones has made it possible to target the elderly and those with various disabilities, mobile phone companies did not show particular interest in targeting such specific public. Seven of the twelve commercials chose a celebrity to endorse their product or brand. The most popular type of celebrity were athletes (most favorable being football players because of the 2013 Super Bowl) followed by movie stars and stand-up comedians. The brands highly preferred a male endorser in the analyzed commercials. The endorsers’ role in the commercials was to make a trustworthy spokesperson and someone the viewers might look up to. The analyzed commercials recreate everyday moments viewers can identify with or they take a different approach and create worlds similar to those from science fiction novels and movies. The products are displayed in the commercials but are not always presented to the audience since the commercials themselves are rarely informational about the product’s specifications. Fearing potential lawsuits, most commercials frequently feature more (comprehensive) disclaimers. We have found that each of the twelve commercials promotes a product or a brand by emphasizing one or more of the four analyzed key features: accessibility, innovation, lifestyle and information but almost none of the analyzed commercials presented all four key features. This may be because more and more brands opt for “sequeled” commercials that share the same theme but build on one another. These commercials are successful only if each of them can be viewed as a whole and if they are accepted by the viewers. The subtle persuasion techniques are made obvious when we “break down” the commercial and concentrate on the four key features we discuss in the paper.

However the four features were found to be mutually inclusive in some of the cases. We have also found that the analyzed commercials can be divided into two categories that we have named “presentation footage commercials” and “movie commercials” on the basis of how they are presented to the audience. By breaking the commercial down, we conclude that the analyzed commercials actively use metaphors, cognitive blends and word play to create a world, a feeling, a lifestyle which would cater to the public.

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12. Smartphone Vivo X5 Pro web commercial – Love Yourself
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APPENDIX

voiced – cursive

text – in brackets

➤ **LG G5: Jason Statham Commercial (1:00)**

Get ready to play. The LG G5 with modular design. The first phone built for fun. [LG G5 & Friends. Life's good when you play more. Qualcomm snapdragon. LG.]

Disclaimer:

- Dramatization: a battery change requires the phone to be turned on manually (0:00)
- (3x) Screen images simulated (0:12; 0:20; 0:55)
- Dramatization. Professional stunts. Do not attempt. (0:44)

➤ **Xperia Z5 from Sony – the best camera in a leading smartphone (1:23)**

With ultra fast autofocus, I can catch the perfect moment. It's the small things, the stuff that passes so fast that makes the greatest memories, on any given day. The ideas and the moments we all encounter every single day ARE special. They're there; we just need to ZOOM in to see the details now and then. With the 23-megapixel camera I can catch all of them - special or everyday moments. No matter the light condition. Just point and shoot without having to worry. It doesn't take a superhero; all it takes is a great phone, with an outstanding camera and up to 2 days camera performance. The Xperia Z5 from Sony. [XPERIA Z5]

Disclaimer:

- The Xperia™ Z5 is waterproof and protected against dust, so don't worry if you get caught in the rain or want to wash of dirt under a tap, but remember – all ports and attached covers should be firmly closed. You should not: put the device completely underwater or expose it to seawater, salt water, chlorinated water or liquids such as drinks. Abuse and improper use of device will invalidate warranty. The device has Ingress Protection rating IP65/68. For more info see www.sonymobile.com/waterproof. Do note that the Xperia™ Z5 has a capless USB port to connect and charge. The USB port needs to be completely dry before charging. (0:51)

- Battery life has been measured against Sony Mobile Communications AB's smartphone usage profile, defined in September 2014 to represent the typical smartphone user's active condition, including but not limited to a range of usage scenarios (calling, texting, web browsing, social networking, game playing, music listening, picture taking, picture browsing, online video watching, video recording and playback.) (1:01)

➤ **Samsung Galaxy S5 Commercial (4:16)**

[Mysterious messages were left at Hackney Marshes, London 21, Oct. 2013; Sugarloaf, Rio de Janeiro, 21, Oct. 2013, Times Square, New York 21, Oct. 2013] *Today science fiction has turned to fact. Aliens have arrived.* [Mysterious guys have appeared in major stadiums worldwide. The challenge has come for us to save the Earth. Messi selected. Rooney selected. Ronaldo selected. So we gathered one team: Galaxy 11. Galaxy 11 training facility, year 2014 location unknown. 12:45, Fri, 24 Aug*; Training 2. Heart rate sensor. Training 3. Moses. Donovan. Football will save the planet. Galaxy 11. Samsung powered by Galaxy S5. The match: Striker Soccer G11. Available on Samsung Apps. Get it on Google play. Samsung, powered by Galaxy S5. Play the game and experience the difference. www.samsung.com/galaxys5/G11]

Disclaimer:

- Download booster - screen images simulated. Download speed may vary due to network and/or WIFI condition. (0:54)
- Fast auto focus - Screen images simulated, sequences shortened. (1:05)
- (2x) Heart rate sensor - This product is not intended to be used in the diagnosis, treatment, cure, prevention or mitigation of disease or other conditions. Screen images simulated. Sequence shortened. (1:44; 2:21)
- Water resistant (IP67) - product lock screen simulated (Samsung Galaxy S5). (2:37)
- Find my device - Screen images simulated. A bluetooth connection must be established for the Find My Device to function. (3:12)

➤ **Marvel's Avengers: Age of Ultron and Samsung Mobile Full (7:18)**

[Samsung Galaxy (infinity symbol) MARVEL/ We are greater than I. As Marvel's Avengers: Age of Ultron approaches, a secret initiative begins to simulate the superpowers of Earth's mightiest heroes. Bobby Martinez, 4th grade student, location Kansas City, USA. Avenger match – confirmed. Eddie Lacy, pro football running back, location Green Bay, USA. Sascha Blanc, mechanical engineer, location Prague, Czech Republic. Fabian Cancellara, pro cyclist, location Barcelona, Spain. John John Florence, pro surfer, location Hawaii, USA.] *Bobby Martinez, nine years old, boyscout, natural born leader, Avenger's match – Captain America. Eddie Lacy, running back, attributes breaks tackles like the Hulk, smashes like the Hulk, Avenger's match – Hulk. Fabian Cancellara, cycling champion, intense focus, athletic precision, Avenger's match – Hawkeye. John John Florence godly courage, godly hair, Avenger's match – Thor. Skill resourceful, match – Black Widow. Follow the coordinates to the rendezvous. [Location Unknown] – Shawarma? [Shawarma. Lebanese Fast Food] Avengers love shawarma.(...) Cancellara, amazing, thumbs up, – Who are you? – I'm the kid that's going to be Captain America. – He's a young one, ah? – Someone's missing. We need an Iron Man. – Hmm, this looks good. They've got donner kebab, royal kebab, queen's kebab... – Lio. – Wow, Messi. – ...King's kebab... – Ola, Lio. – Ola! – I think these just unlocked. – You guys got one? – Mine's black. Wait... it has a little blue in it, too. Cool. – O-o. (screams) – Eddie, put down the menu. – Wow. – Please attach Samsung S6 into the gear VR, now. – Wow. – Hello. Welcome to the virtual avenger's tower. Using virtual reality we will take on the powers of Earth's mightiest heroes. Your mission? Become an Avenger. Nice biceps, Hulk. – Oh. – How do you like your new superpowers? – Incredible. – Let's see what you can do. – Hulk, smash! – You're making a mess. – Sorry. – This is amazing. Wow. It's the shield. Oh, boy. Wow. Ups. – Hah, I'm Hawkeye. – Wow, I guess I am worthy... – Avengers, we have some unexpected guests. – Uh-oh. – Oh, yeah, here we go. – Robots, seriously? – Wow! – I missed. Oh, never mind. (song lyrics – How you like me now?) – Why. Do. You. Keep. Hitting. Yourself? Robot crunch time. – Try these. – Wow. Ho-ho. – Yeah! – Congratulations Avengers, you've learned today what it means to be a team. Your training is complete. [Avenger match] – We're just getting started. All of the world the biggest Avengers' fans are being called to ranks. We need to be ready. Match Black Widow. Avengers' fans assemble. – Someone needs a Hulk? [Download The Avengers Experience at the Oculus Store, available on Samsung Galaxy S6 with Gear VR. Marvel Avengers, Age of Ultron. In theaters May 1]*

Disclaimer:

- Do not attempt. Professional stunt double. (1:45)
- Virtual reality experience simulated. Not actual gameplay. (4:33)

➤ **LeBron JAMES SAMSUNG COMMERCIAL 2013 (2:00)**

– Hey man. How's it going? – How are you? – What's going on? – What are you doing here?
 – Guess Samsung wants me to be in their new, like err, their big commercial. Next Big Thing, yeah. (laugh) – They called ME in for the Next Big Thing. – Maybe in, like, 1998 you were the Next Big Thing. – Wow, I've never seen you this excited about something that isn't food. – You are NOT the Next Big Thing! – You make people physically uncomfortable. – Look, man, I-I-... They gave me a phone. – I got one too. – Where'd you get that? – They gave it to me because I'm the Next Big Thing. – This makes no sense man. – Are you sure that maybe you are not here to see a guy named Sam Sung? – I don't think... – That would make more sense. – I don't... – And you know, let's find a favorable review of one of your movies... no results found. – You know what's so great about this? Is when you take a picture you can draw on it and I can actually retouch it and I can make you look like you're still in your forties. – Why don't you take that S-pen and show it... – Alright, you're here. – Hi! – Hi! – So you got the memo, you're working together. – Together? – I've got the big room, come fill it with ideas. Samsung, the Next Big Thing. You two. – Yep. – Celebrity endorsements. Very big, very big. You guys know anybody? Pitch me something. – People love commercials with talking babies. – Yeah, those creepy... – Talking babies... – So we just use Seth. – In a diaper? – I don't wear a diaper. – You WOULD wear a diaper for Samsung though, right? – I would wear a diaper for Samsung. – What else you've got? – Crowd sourcing. (snoring) Huh? I love it. – Put out on the internet that you want people to send you ideas, then you don't have to think of an idea. – That might be good for this spot. – Bigger! – Space! We can send them into the galaxy with the GALAXY! But we don't train them, we just send them up there and we see what happens. – (...) become an Asian rapper. – I don't think we can do that, we're not Asian. I'm an Asian rapper, I'm rapping and then guess what? – S-Beam! – That's really funny. – I have LeBron James. – Hi Bron. You in on Samsung? – Yeah, totally. – Maybe I do a cameo on the tablet or something. – That's awesome! – I'm in love with Bron James – Incredible. You get LeBron James, you got the Next Big Thing, you don't even need anyone else. – That's right. We don't, we don't. Don't need anyone else. – I've got it! [The Next Big Thing is Here] I'm having breakfast with LeBron's kids [Samsung GALAXY™ #TheNextBigThing] – Dude, why would you be with LeBron's kids? – We're friends!

Disclaimer:

- Screen images simulated. Appearance of device may vary. (0:28)
- Accessory sold separately. (0:48)

➤ **Samsung Commercial Making Fun of Apple (2:20)**

*The Samsung Galaxy S4 was about to revolutionize the handset market. Phone so highly specked that it would reinvent how we communicate. It was the Next Big Thing in smartphone technology. The only problem was... that coming from us that kinda sounded like bullsh**. [1 PHONE. 36 KEY FEATURES. 12 DAYS. THE SMART PHONE LINE.] We decided the best way to launch the Galaxy S4 was to get our fans to launch it for us. [Samsung Galaxy S4 rumours] So we saved them from lining up outside the store and got them to line up online. [Samsung GALAXY S4 The new Galaxy S4 is coming. Get in the online line, work your way to the front and be part of our \$100,000 phone giveaway GET IN LINE] Fans joined the smartphone line through Facebook and Twitter. Every day for the two weeks leading up to the launch, we gave them features of the S4 to promote through social media network. [UNBOXING. HD SUPER AMOLED DISPLAY] The more their friends liked, posted, retweeted, commented and shared features, further up the line they moved. To get the first S4 in the country all they had to do was get to the front of the line. The smart phone line was broadcast live to a massive electronic billboard, turning the virtual queue into a real world line. The avatars moved and reacted as a normal line would. At night they would go under blankets and into sleeping bags and when it rained, they'd put up umbrellas. "What happens is I tell all my friends and family how great the new Samsung phone is and every time I do, a little speech bubble pops out and people coming down to HTS square can actually see what I'm talking about. The more I shared it, the closer I got to the front of the line." As a result, [12,000 PEOPLE JOINED THE LINE] twelve thousand people queued for two weeks. They spread eighty five thousand stories [85,000 STORIES SHARED] to over three million people [TO OVER 3 MILLION PEOPLE] which had an organic reach of fifteen million people [ORGANIC REACH OF 15 MILLION PEOPLE]. Since the Galaxy S4 launched, market share of the premium smartphone market [MARKET SHARE HAS GROWN 12%] has grown by twelve percent. Instead of leaving our biggest fans waiting outside the store for days, we turned them into our media channel. Proof that the Galaxy S4 really is the next big thing. [Introducing Samsung GALAXY S4]*

➤ **Here's To Change. #HTChange (2:02)**

– You know, selling product today isn't much different from when I sold vegetables on my daddy's farm. But, you know, one time I was... – Okay pumpkins. Focus up. Look alive. Tuck in your tailpipes. Subversive thinking has arrived. Humangas tinfoil catamaran. HTC – it's anything you want it to be. What? (clapping sound) Build that catamaran. Safety first. So, HTC stand for...? Humangas tinfoil catamaran. Great, moving on. Hipster troll carwash. Can you switch it up? (music) I need options. Hi-ti catapult. Almost – hot tea carapult. Now, that's art. Hold this cat. What does it all mean? Happy telephone company. [Hawaiian tickle ceremony. Hungarian tuba concert. Hog tied clown. Hands that clap. Hot tempered cheerleaders. Happy telephone company.] HTC – Here's to change.

➤ **HTC One (m8) Smartphone Commercial – Go Ahead, Ask The Internet (1:00)**

I could tell you how amazing the all new HTC One is, but I won't. Well, let's face it – you either already know but you wanna see what others have to say about it. See, at HTC they don't make phones for everyone, just those who demand more, who form their own opinions. People like you. So go ahead, ask the Internet... Or wait." (...) [The all new HTC One M8.]

➤ **Best Buy Funny Commercial With David Banks Sprint Smart Phone Evo Htc 2010 (0:30)**

– Yeah. Yeah. – Oh. Twenty seven e-mails. – Dude don't take me out, I don't have email. You are blowing it. – Is that... your phone? – She is totally hot. Probably using her smartphone to email a guy who doesn't share a cubicle. – I'm looking at directions. – Yes, it's... yeah. – Yes, directions to a guy with a smartphone. – Stop it, stop it NOW. – I have no emotions. I have no apps. – It was really great meeting you. – You to, uhm, sorry about... – Dude, she is getting away. – Upgrade to a smarter phone at bestbuy.com/mobile. [DON'T LIVE WITH PHONE SHAME]

➤ **iPhone 6s – The Only Thing That's Changed Is... (1:00)**

VO: *This is iPhone 6s. Not much has changed. Except... It responds to the pressure of your finger. So you can peek into stuff. And pop stuff open. Which changes how you play a song. Read a text. Read an email. Read the news. Wait, you read the news? Child: Yep. VO: Of course you do. Now you can change apps like this. Pay at more places like this. And the new color looks like this... it's Rose Gold, it's awesome. And Siri is more helpful than ever. Bill Hader: Hey Siri, show me photos of tortellini. Siri: Here are some images of tortellini. VO: Maybe get takeout? The camera shoots 4K video now. Which changes how your movies look. Nice... Even selfies have changed. Now your screen is the flash. That's gonna get, like, a millions likes. Selena: Thanks! VO: Actually, photos themselves have changed. They move now. You just touch them. So yeah, that's what's changed. [The only thing that's changed is everything. iPhone 6s (apple logo)]*

➤ **Microsoft Windows Phone 7 – Funny Smartphone Addicts Commercial (1:00)**

- Really?
- Really?
- Really?
- Really?

It's time for a phone to save us from our phones. New Windows phone, designed to get you in and out and back to life. [Be here now.]

Information: Windows Phone Coming 11.8.10; Samsung Focus™/AT&T

Disclaimer:

- Screen simulated Apps from Marketplace. Data network connectivity required for some Windows Phone 7 Features. WindowsPhone.com

➤ **Smartphone Vivo X5 Pro web commercial – Love Yourself (6:06)**

(A) translation

This is me. This is my ex-boyfriend. It was right in this house about a month ago. He said to me: 'Hey, I think you deserve better. So... I think we should break-up.' Do you actually believe him? This is what he was really meant to say: "Look at you. You are so fat. What's going on with you? This nasty gross hair. Stupid little pimples on your face. Who do that? No

of my friends like you” That’s what I really wanted to say. Believe me, for many times, I dreamed of making up with him. It was painful to wake up at night to only realize those were just dreams. I saw him online, that he was baking a cake for another girl. He had never done to me. I followed his page, I wish him all the best and wish him the worst. But detail I know if I continue to live on like this I will be a loser forever. Girls, it’s time to fight back. [STEP1: Perfect body shaping. STEP2: Sexy body curve. To Do list: Weight Loss, Fitness & Tone up, Abs & Love handle. STEP3: Strong and gentle. To Do list: Whitening, Skin care, deavage =P. STEP4: Fashion taste. To Do list: style, make up, Time for SHOPPING & (...)] “Excuse me, can I have one size up, please?” And this is just the beginning of my revenge. [1st Strike.] – “You look different.” – “So do you.” You certainly remember the favorite bar he loves to visit on the weekend. You two probably met there. Go, let him see who you’ve become. [2nd Strike.] – “Wow, look at her. She is gorgeous. Why don’t you talk to her? Check it.” – “That’s my Ex.” Don’t block your Ex yet because in time you will find the real beauty of social networks. 3rd Strike. – “What are you looking at? You invited me here, perv!” I can’t believe it. – “I wanna talk to you.” – “Really? I thought you’ve forgotten about me.” – “How’s little Tommy?” – “Speaking of Tommy, check this out. Look at him.” – “Are those slippers? You have a boyfriend?” – “Oh, excuse me. Hello? Oh, honey. You’re here already. I’m sorry. I really have to go.” – “Hi, if you don’t want to go home, I have a big place... and we can take the bus there, it won’t take too long.” – “Oh, I’m sorry. But my boyfriend is picking me up. Hi.” – “How are you doing?” – “Come see Tommy!” – “Ok. Nice car, man!” [4th Strike.] – “I know it won’t work out between us before but also maybe for a second chance?” – “I’m sorry. But I think you deserve better.” [5th Strike.] Unfortunately, these are just my imaginary circumstances. It’s more practical to be the better one than to find a better one. – “You look different.” But, if you have already became the better one, why do you still feel the need for revenge? To be really strong and independent, that’s the path to a better self. [Vivo X5 Pro; Google search]

(B) voiced

This is me. This is my ex-boyfriend. It was right in this house about a month ago. He said to me: “Hey, I think you deserve better. So, uh... I think we should break-up.”. Do you actually believe him? This is what he really means to say. – “Mean, look at you. You are so fat, who would wanna go out with you? You, I mean, you have his nasty gross hair and your stupid little pimples all over your face. Who would do that? None of my friends even like you. This is what I really wanted to say.” Believe me, for many times, I dreamed of making up with him. It

was painful to wake up at night to only realize those were just dreams. I saw him online, that he was baking a cake for another girl. He had never done for me. I follow his page; I wish him all the best and wish him the worst. But deep down I know if I continue to live on like this I will be a loser forever. Girls, it's time to fight back. [STEP1: Perfect body shaping. STEP2: Sexy body curve. To Do list: Weight Loss, Fitness & Tone up, Abs & Love handle. STEP3: Strong and gentle. To Do list: Whitening, Skin care, deavage =P. STEP4: Fashion taste. To Do list: style, make up, Time for SHOPPING & (...)] – “Excuse me, can I, um, have one size up, please?” And this is just the beginning of my revenge. [1st Strike.] – “You look different.” – “So do you.” You certainly remember the favorite bar he loves to visit on the weekend. You two probably met there. Go, let him see who you’ve become. [2nd Strike.] – “Wow, look at her. She is gorgeous. Why don’t you go talk to her? Check it.” – “That’s my Ex.” Don’t block your Ex yet because in time you will find the real beauty of social networks. [3rd Strike.] – “What are you looking at? You invited me here, perv! I can’t believe it.” – “I wanted to talk to you.” – “Really? I thought you’ve forgotten about me.” – “How’s old Tommy?” – “Speaking of Tommy, check this out. Look at him.” – “Are those slipper? You have a boyfriend?” – “Oh, excuse me. Hello? Oh, honey. You’re here already. I’m sorry. I really have to go.” – “Hey, if you don’t want to go home, I have a big place, okay... and we can take the bus there, it won’t take that long.” – “Oh, I’m sorry. But my boyfriend is picking me up.” – “Hi. How are you doing?” – “Come see Tommy!” – “Ok. Nice car, man!” [4th Strike.] – “I know it didn’t work out between us before but I was hoping also maybe for a second chance?” – “I’m sorry. But I think you deserve someone better.” [5th Strike.] Unfortunately, these are just my imaginary circumstances. It’s more practical to be the better one than to find a better one. – “You look different.” But, if you have already became the better one, why do you still feel the need for a-vengeance revenge? To be really strong and independent, that’s the path to a better self.” [Vivo X5 Pro; Google search]